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THE ART NEWS

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Bernardino Luini: *Cephalus Hiding the Jewels*, fresco 87¼ by 59 inches, from the series of nine illustrating the story of *Cephalus and Procris*, exhibited at Duveen Brothers (see article on page 8)...Cover

Selections from the Sculptors' Guild's Traveling Exhibition.....	Frontispiece 6
Germany's War on Art.....	7
Luini Frescoes that Bring the Renaissance to Life.....	Alfred M. Frankfurter 8
New Exhibitions of the Week.....	9
Miniature American Interiors.....	12
Art Throughout America.....	14
Exhibitions in New York.....	19

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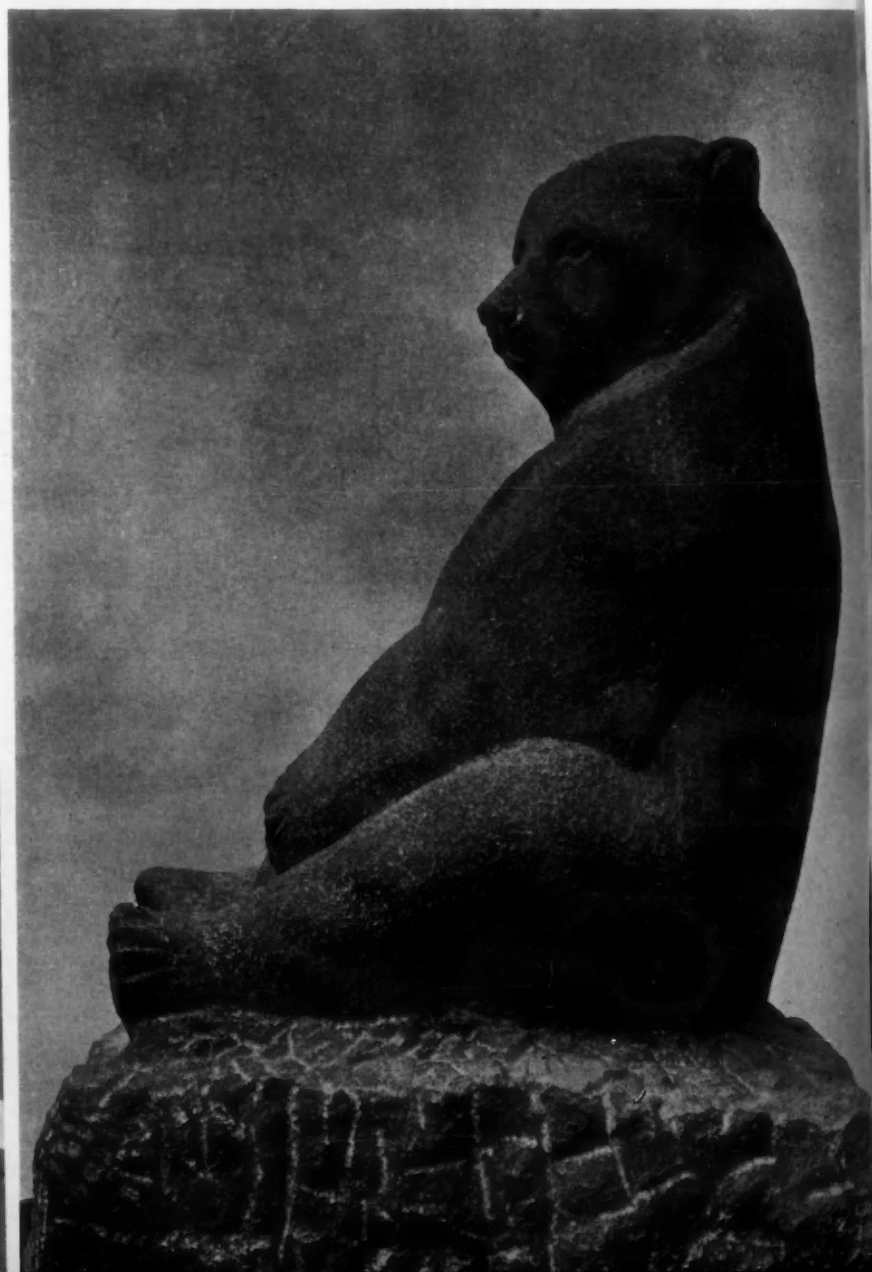
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SCULPTURES ON THIS PAGE EXHIBITED AT THE LABOR BUILDING, WASHINGTON

ANIMAL, VEGETABLE, MINERAL: SELECTION FROM THE SCULPTORS' GUILD'S TRAVELING SHOW

These four examples of the art of the contemporary American sculptor were chosen at random from the fifty-six pieces included in the first traveling exhibition shown by the Sculptors' Guild which is now on view at the Labor Building in Washington (see the notice on page 14). Representative of the heads are the simplified mahogany MEDITATION by SIMONE BRANGIER BOAS (above, left) and the realistic bronze JOHN GIELGUD AS HAMLET by RICHMOND BARTHE (above, right). Animals treated with simplified near abstraction are a popular subject and among them are a Strasburg stone YOUNG PIG by CORNELIA CHAPIN (below) and stone BEAR by RICHARD DAVIS (right).



THE ART NEWS

DECEMBER 21, 1940

GERMANY'S WAR ON ART

An Editorial from the "Burlington Magazine" for November

IN A letter to the Editor of *The Times* published on October 5, Sir Robert Gower, M.P., pertinently raised the question regarding the publicity which usefully might be given to the artistic damage inflicted upon Great Britain during the air raids made by the enemy upon this country. "Many of us," wrote the Member for Gillingham, "are aware that the enemy air attacks are directed against, and are affecting, national possessions of great antiquarian and art value, notwithstanding that they have no military value at all." "Is there any reason," the writer went on to ask, "why we cannot publish to the world exactly what these are, so that the enemy methods may be properly realized?"

No set official reply to this query has been forthcoming; but gradually the newspapers have been allowed to tell something of the story of the devastation recently wrought among the historical and artistic monuments of Great Britain by the present-day vandals, and the effect upon civilized opinion all over the world has unfailingly been of a nature to lend powerful support to the plea for publicity made by Sir Robert Gower, as quoted above, a few weeks after the inception of the *Blitzkrieg*.

Not that these methods of war waged upon art—the common heritage of all men—are anything new in the annals of German military effort. The devastation of historic Belgian cities during the last war is as little forgotten as the barbarous shelling of the Cathedral of Rheims in 1914 and later; nor is the hypocrisy which at the time dictated the notorious manifesto *An die Kulturwelt* absent from the mental make-up of the German war lords of today. The official German propagandists have been prodigal of boasts that every care was taken by the Nazi armed forces not to injure artistically important buildings during the campaign in France, and a number of famous cathedrals situated within the battle area have been instanced as proving the effectiveness with which this line of Nazi conduct was observed. We shall do well to suspend judgment of the validity of the claim thus put forward; but we are bound to stress already at this stage that these professions present a striking contrast to the brazen candor with which the German official spokesmen stated that on a given day "action was centered" on England's premier cathedral city, with results that are by now familiar to everyone.

The claims of military expediency must, of course, at the present moment take precedence on anything else; and it is axiomatic that no information should be published which in any way could be of assistance to the enemy in his war effort. But it is difficult to see what disadvantages there could accrue from a periodical official statement on all the damage done to buildings of artistic and historical importance, if issued say at monthly intervals; while the propaganda value of such a statement would be obvious, especially if it were not restricted to mere tabulated information. In saying this, we have more particularly in mind the reflections, prompted by a recent visit to a great international academic center in London—University College—where, for one thing the culminating feature of Wilkins' dignified architectural design, the central dome, has received cruel injuries, but where the most pathetic sight of all

We can think of no more fit subject for an interlude of serious Christmastide contemplation amid the blessings of a country as yet physically untouched by war than the accompanying discussion from the leading British art periodical on the present fate of art at the hand of Nazi Kultur. Its plea for a wider awareness of the wanton damage done to artistic monuments in England by air raiders we can only answer, in sincere agreement, by reprinting the editorial itself with our gratitude to the Burlington Magazine, whose continued publication is but another testimonial to the courage and fortitude of Britain in its defense of world liberty.

America and the rest of the world surely ought to know just what the consequences of indiscriminate bombing are to monuments man has wrought and left behind him. The photographs which have just reached these shores of the shards and rubble that were once Coventry's magnificent Gothic cathedral, and others which show St. Paul's bombed—these are the evidence of the needless destruction which the Germans are daily deliberately causing. Naturally even it passes into relative shade beside human destruction and the horrible conditions non-combatant men and women are being made to live under, and it is quite understandable that these have a prior claim on the emotions and sympathy of people everywhere. But we urge a moment's reflection on not only the artistic destruction itself but exactly what its perpetration must be doing to the men who are dropping the bombs. What can be the future of art, in the hands of a power that systematically attempts to destroy civilization—not, as brave men fight wars, by matching soldier against soldier and fort against fort, but by destruction for the pure sake of destruction, of humans as well as the best things humans have made?

The inevitably appalling answer to that question must always be kept before the so-called "neutrals" of this war, so that they may know precisely the premise of Nazi philosophy. And they might keep in mind also the recent creditable report of the removal of the Venus de Milo and the Nike of Samothrace from the Louvre to Berlin (another and newer version has it that both have now been moved to grace the Alpine fastness of Wotan Jr. at Berchtesgaden), though these are merely a part of their art loot from the lands the Germans have conquered.

The guardianship of these pillaged works of art, though now that must partially be in the abstract, is, in fact, the first great duty of Americans at this moment, just as the Burlington editorial suggests at its close. We shall go fully into the matter of a plan to this end in these columns within the near future. Meanwhile, however, we urge the greatest possible watchfulness to prevent art stolen by the Germans from being resold in this country. Every art shipment from abroad not coming through a known and reputable source merits the closest scrutiny and—the safest course—in case of doubt, rejection. This is the plain obligation of every neutral on grounds of property right alone. A. M. F.

is perhaps presented by the havoc wrought among the contents of the Library. Here, among many other notable sections, a particularly fine collection of German books had been built up as the result of the work of successive generations of scholars; appositely enough, from a symbolical point of view, it was left to present-day Germany to wipe this out in its entirety.

There is one further aspect of the Nazi attitude towards art, which calls for particular notice in the columns of this magazine, in view of our widespread contact with the international world of collectors. Ever since the Third Reich embarked upon its policy of forcible conquest, the confiscation of art treasures has taken a foremost place among the devices to which Germany has resorted in order to bolster up her financial policy. There is the best authority for stating that after the annexation of Austria, both the collections of private individuals and those of the great monastic establishments were pillaged with the utmost thoroughness by the Nazis, the intention being to let the spoils find their way by tortuous channels into the international art market for the benefit of the German war chest. Indeed, after the outbreak of the present war, it was openly given out that several of the famous masterpieces gracing the museums and art galleries of Germany proper would be surrendered with alacrity as a means of acquiring foreign exchange. Of the looting of works of art which now for over a year has been going on in Poland, no very detailed accounts have as yet reached the outer world, though what is authoritatively known is sufficient to establish the appalling nature of this particular phase of Nazi pillaging; and now, since the second half of June, fairly circumstantial reports are continuously coming to hand of the way in which the Nazi forces are making an onslaught on the art treasures of France and removing the defenseless spoils of victory to Germany. We hear of the wholesale commandeering of the stocks of antiquaires, great and small, and of ruthless measures of confiscation, wiping out private collections of world-wide fame; there are, moreover, reports of exactions, stunning in their character, imposed upon the different sections of the Louvre. Take it all in all, the realm of art has surely never known brigandage on a scale comparable to that of the one practiced by the Nazis.

It is a deeply tragic reflection that a huge percentage of the loot which is finding its way into Germany in this fashion, will never prove traceable in after years; but on the other hand there will inevitably be a large number of items whose provenance cannot be obliterated. As regards these, the duty of public museums and private collectors in neutral countries is obvious. There must be a rigorous boycott of anything belonging to the category now referred to which, thanks to German manoeuvres, is finding its way into the art market, and we particularly welcome the example of vigilance set by the British authorities recently through their seizure of the mysterious shipload of French modern pictures at Bermuda. In due season, moreover, there will be need for a great international organization which will see to it that the loot now accumulated by the Nazis will, as far as it is humanly possible, be restored to its rightful ownership.

Luini Frescoes That Bring the Renaissance to Life

BY ALFRED M. FRANKFURTER

ENCHANTMENT, even in briefest spells, is a rare thing these days, but I warrant it to any sensitive soul who will pay a visit to the room Messrs. Duveen have installed on the fifth floor of their galleries to exhibit nine frescoes, all of a series, painted by Bernardino Luini about 1507 for a country villa near Milan. A few steps and a moment's elevation by lift, and you are transported from the streamlined traffic and commercial opulence of Fifth Avenue to the quiet beauty of the cinquecento and the illusory prospect of the sunny Lombardian countryside as it seems to expand the plaster on which it was painted. Yet the experience goes beyond the conventional romantic escape from the noisy present into the inevitably peaceful detachment of the dead past. For here the past, upon due contemplation and growing familiarity, is not dead—it comes alive, as it always does in true works of art. And in this instance a special vitality is endowed by the integration of these nine pictures among themselves and with the wall that encloses the room. You stand, so to speak, within an entity, completely and harmoniously at one with something whole out of a great moment of artistic experience. You recapture not only the past but the essence of an original artistic impulse and, rarer yet, the feel-



EXHIBITED AT DUVEEN BROTHERS
"CEPHALUS AND PAN AT THE TEMPLE"
BY LUINI FOR THE VILLA PELUCCA

ing of the contemporaneous spectator and his relation to the work of art.

Most remarkable about this enchantment, however, is the fact that the author of the pictures that work the spell is hardly one of those who are called the great masters. Luini, it is true, was one of the leaders of the Lombard school for the first thirty years of the sixteenth century, having been with Ambrogio de' Predis and Boltraffio among the most gifted of the Milanese painters who fell under the omnipotent influence of Leonardo when the great Florentine came north. Originally Luini seems to have been the pupil of the rather stiffly formal Borgognone, through from the latter's hieratic compositions he took and developed a single redeeming characteristic: the sense of narrative. It was this, despite all his adeptness at phrasing his religious pictures in Leonardo's smoky chiaroscuro and diffused contours to suit the prevailing sentimental taste of the Lombardians—this faculty of story-telling in clarity and order yet lifted from the prosaic by a homely, simple lyricism, in which Luini excelled. From his early religious frescoes now quartered in the very first galleries of the Brera in Milan—their gem is the fairy-tale *St. Catherine Borne by Angels* recently seen in New York—to the much more grandiose *Crucifixion* which soars inside the little lake-front church of Santa Maria degli Angeli in Lugano, painted just before his death, in 1520-30, he holds you spellbound like some simple, unaffected, forthright traveler who has come back from strange lands and sights and who casually happens to tell you about them. Now, that quality gives Luini a certain greatness in terms of modern taste which is embarrassed by fulsomeness in art and loves uncomplicated directness—a rank that exceeds considerably the high competence the nineteenth century awarded him for his Leonardesque dramatics.

The frescoes which Messrs. Duveen are exhibiting belong among the foremost of these narrative achievements of Luini. They are to be dated about synchronously with the Brera mural fragments, in fact they were all painted for the same original site, and therefore they have the same delightful unpretentiousness of the artist's first maturity. They were made for Gianfrancesco Rabia to decorate his Villa Pelucca at San Sepolcro, on the road from Milan to Monza, and these nine are all illustrations to the legend of Cephalus and Procris, freely interpreted from Renaissance texts of the *Metamorphoses* of Ovid.

The story of Cephalus and Procris is a fantastic drama of dual jealousy which mixes the tragedy of *Othello* with the incredible confusion of the *Marriage of Figaro*. Its ramifications are so complex that it would be maddening to both writer and reader to set them down here. Nevertheless, their main substance is that Cephalus, Prince of Attica, happily married to Procris, is harassed by the attentions of Aurora, Goddess of the Dawn, who, despondent at the failure of her advances, advises him to try, in disguise, the fidelity of his wife. He tempts her with jewels (his hiding them before the event is illustrated in the fresco reproduced on the cover of this issue)—successfully. Procris thereupon flees to the protection of Diana who offers her retalia-



EXHIBITED AT DUVEEN BROTHERS
"THE ILLUSION OF CEPHALUS," FINAL
SCENE IN THE MYTHICAL SEQUENCE

tion in the shape of a dog and an unfailing spear which Procris is to offer Cephalus in return for his promise of undying love. As the result of a fantastic series of circumstances, Procris comes upon Cephalus asleep in the forest one day; he, awakening, hears her in the bushes and mistakes her for a wild beast, lets fly his spear and strikes her in the heart. After her death, Cephalus is expelled from Attica and wanders the earth in sadness and desolation that cause sundry other misfortunes. Although the series here ends on two scenes entitled the *Despair* and the *Illusion* of Cephalus, he is supposed to have finished his days in comparative contentment as the ruler of the island of Cephalonia which was given him by Amphytrion.

Apart from the fact that the gentleman-scholar of the Renaissance was fascinated by legends like this one from Ovid because of their preoccupation with the problem of pure and impure love—according to the Neo-Platonic doctrine contemporaneously being expounded by Pico della Mirandola, the fact that a distinguished man gave up one whole room of his house (which was elsewhere decorated also by Luini, yet with much more conventional and less involved Classical and Christian subjects) could mean that a personal significance attached to the subject. There is, furthermore, the one important evidence that the fresco of the *Death of Procris*, by its size obviously intended to be an overmantel decoration and hence the focal point of the series, is unique not only in that it presents a human figure in much larger scale (almost twice as large as the others) than elsewhere in the series but also in that the face of Procris here is individualized virtually to the extent of portraiture while no others in the whole group are. Could, then, the whole series have been Luini's commemoration of a love tragedy, a tragedy of jealousy, in the life of Rabia? It matters little, to be sure, though it adds another charming note to the sympathetic legendry that Luini here makes visual.

He has accomplished some of his charm in color—a curious but lovely scale from Pompeian orange-red, such as one sees on Milanese

(Continued on page 16)

New Exhibitions of the Week

ETCHERS SOCIETY MARKS ITS QUARTER CENTURY

THE Twenty-fifth Annual of the Society of American Etchers at the National Arts Club is a strong show, comparatively and intrinsically. There are 329 items, including ninety-five prints in miniature in which category Lyman Byxbe's "Let 'er Buck" has most unusual action in its inch of height. Of the larger prints, there are many fine ones. Robert James Malone's 5:05 P.M., picked for especial mention, is one of the best drypoints in the show, technically, compositionally, and ideationally. The burr for this print must have been daringly generous, for the blacks are as "speaking" and as broad as they are in Bone's *Spanish Good Friday*. Compositionally 5:05 P.M. has the directive sweep of Bone's print, the black backs of the subway-bound workers being balanced in the foreground with a few unfilled, barely outlined forms of men. As for idea, it is dramatic—the great traction-spiced exodus of the afternoon, as the offices let out their workers—and it will appeal to all commuters. Malone's other exhibit, *Saboteurs*, is a court-room scene, perhaps a little less clear in its implications, but direct and Forainesque in its simple planes and composition. Martin Lewis, master of night, has a highway scene, *Route 6*, of inviting and rather granular textures, while, in the section of deceased members, Charles H. Woodbury, master of the sea, and C. Jac Young, master of snow, have attractive prints, especially Woodbury's *Running In*. Richard Bishop's *Wasbo Widgeon* is a grand duck print, decorative and impersonal as a screen. *The Builders* of James Allen and Roth's architectural pieces of Notre Dame and Segovia lead in the prints of buildings, while William Sharp's *Protective Custody* is poignant. Lack of space prevents description of specific virtues in Hobbs' *Back Porch Gossips*, Nisbet's *Templeton's House*, Nason's engraving *Winter Sunlight*, Howard Cook's *Maria*, and Andrew Butler's *On the Navajo Reservation*.

J. W. L.

JOHN PRATT'S CHEERFUL INVENTIONS

JOHN PRATT'S paintings and sculpture at the Arden Gallery certainly sound the most cheerful note in this week's new exhibitions. Hailed by Gertrude Stein as the best draftsman in America when she was in this country a few years ago, he has modeled her in papier maché in the round, the very round, with an inlay of marbles for eyes. This is much more effective than it sounds, and the show should be seen for this one piece alone. But there is much more to delight the eye and entertain it. Pratt is fascinated with odd materials, and his paintings on tissue paper obtain wonderful shiny effects, while straw matting enters into backgrounds, and occasionally he even uses a rough shingle to paint on.

But none of this is actually bizarre, for Pratt is indeed an adroit draftsman, and everything he does shows taste and imagination. *Snake* reveals his exquisite sense of line, *Malachite Vase* has such tactile values that it makes one's fingers itch, *The Spoiled Child*, with its literal treatment of articles thrown on the floor by the temperamental heroine cries out as an ideal Christmas present for the neurotic, and *Surprise*, with its fetching tiger curled up on a balcony, past which one looks at a tranquil lady in bed, has indeed elements of wonder.

J. L.



EXHIBITED AT THE ARDEN GALLERY

PRATT: "WOMAN READING," PAPIER MACHE, A LIKENESS OF GERTUDE STEIN

TWO SCULPTURE SOLOS: WALKER AND HEBALD

CHALLIS WALKER at the Passedoit Gallery is showing a group of her sculptures for the first time in New York. There are several exceedingly objective portrait heads, a few small terracotta character studies and two models for figures to be used in conjunction with architecture. This will indicate a considerable range for so young an artist, and it is indeed an impressive show. John Sloan, who writes the foreword to the catalogue, emphasizes the absence of mannerism in Miss Walker's work, and her imperviousness to the lure of the bandwagon. Her work is far from academic, on the other hand, but it has a serenity and steadiness of its own which give the impression that this artist will go ahead under her own power regardless of cross currents and fashionable trends. One would select the head of *Richard Delafield* as being the best summation of character among the portraits. The architectural models, which were made for the Social Security Building in Washington, show an appreciation of the problem far



EXHIBITED AT THE PASSEDOIT GALLERY

CHALLIS WALKER: "HEAD," LIMESTONE

above the average usually found in such works.

Milton Hebard's sculpture at the A.C.A. is less angular than the group which he showed a year or two ago at the same gallery. He likes to model groups of figures such as musicians, who are all acting under the same impulse. *Troubadour* and *Cyclorama*, with its extravagant gestures in the current show recall his earlier work. *Interior*, also a group, is handled almost as a relief, though the background actually is present to hold the structure together. It treats the family symbolically, as does the similar work, *Elements of Life*. In the latter a modern interpretation, which carries conviction, is that of the woman as a matriarch while the man sinks into the despair of unemployment. Hebard shows beside these more serious pieces, several small figures in wood and metal, *Brazen Girl* being fluid in its movement and sculpturally felt. He experiments freely with forms, and is often successful, as in his aluminum trapeze artists, who are not chained to earth, but hang, as they should, from the ceiling.

J. L.

LANDSCAPES IN FRENCH ART, 1830-1880

THE French Art Galleries' current exhibition of French nineteenth century landscapes provides a glimpse into the cool serenity which immediately preceded Impressionism, and if it runs the gamut of tone values from the pale, luminosity of Boudin to the dense gloom of a Diaz forest, there is consistency of approach throughout the whole group of twenty-five paintings. There is no jostling of human life, such evidences of activity as windmills and little boats as occasionally appear, are completely subordinated to the quiet contemplation of a quiet nature.

Mood is the chief concern in the four canvases by Corot, the *Cathedral of Mantles* being most firmly designed. Resounding beside these are two landscapes by Courbet. One can feel the jagged roughness of his rocks, and enter into the world of intense greens and blues which he grasps with such actuality. Boudin and Jongkind are full of smiling surfaces and glinting light. With Rousseau one is very much outdoors, and even though the light is subdued, for there is pulsating variation in his skies and fields, while trees are painted with amazing literalness. Harpignies, not often seen in this country, is represented by two paintings, both striking in their solidity of feeling and in their sound composition. There is depth in the admirable *Landscape* (Number 16), even though one feels the ease with which the artist deals with the technical problems of interrelated water and land twined together. This is a pleasant exhibition which makes one aware of an era in painting at the opposite pole from today's.

J. L.

THE FANCIFUL, SURREAL AND FANTASTIC

JULIEN LEVY'S circuses continue at an astounding rate. There are four rings in the present one, and you will not be bored, least of all by Bemelmans and by Joseph Cornell. The decorator of Hapsburg House is showing watercolors that embellished *Small Beer*, *Madeline*, and other children's nifties. Most of the papers are amusing and all clever. But more engaging than these we found Joseph Cornell's Surrealist objects.

Almost indescribable in welter and variety and

ingenuity, they are also indescribably refined—which Surrealist things usually are not. The prurience of Surrealism is mostly absent, and one may concentrate purely upon the aesthetic charm of minutiae (brass screws in pill-boxes) and of intagliated workmanship (etched glass) as such.

Milton Caniff, who developed the rousing spy strip that runs in syndicated form in the daily press, would not be thought on the face of it much of an artist and naturally in his subject matter he comes down flat-footedly where Mr. Cornell is like Mignon dancing among the eggs. Yet Caniff, as you can see in his sketch sequences for Chinese junks, has assurance and grace in his draftsmanship. The colored Surrealistic photography of David Hare is perhaps a necessary appendage to Cornell's fantasia, especially that of *The Diplomat*, who gazes in two oblique directions and whose face is obfuscated by a deftly posed mask of what appears royal blue scrip. J. W. L.

SCHARY'S ALICE; A FRENCH SELECTION

CHARLES DODGSON'S Alice has mostly escaped modern art, though she is certainly a modern creature, somewhat in the spirit of the expressionists. Tenniel and Peter Newell had their own photographic, realistic way of dealing with her consonant during the 'sixties and 'seventies of the last century. Peter Newell's watercolors, of course, that used to hang in the Metropolitan, were more in the spirit of the Beatrix Potter books, early twentieth century. But few people, outside of Eva le Gallienne in her production of Alice and now Saul Schary, whose gouaches on the theme are on the walls of the Perls Gallery, have caught the true élan of this delectable creature. Schary has done it—as in *Down the Rabbit Hole*—with the invertebrate, ectoplasmic draftsmanship of a Miró, white forms depicting the dream, Alice, and the rabbit. Schary's colors are definite and organized, even though a single paper, like the one mentioned, can register three or more scenes in quick succession. These are fascinating gouaches done in an idiom we understand, even if Tenniel and Newell and their nineteenth century contemporaries wouldn't.

A mixed show for the young collector at the same gallery features two scenes from the Cirque Medrano—more commonly, the Cirque d'Hiver of Fratellini fame—by Jean, brother of Raoul Dufy; the *Eglise de Villeneuve*, a colorful oil panel by Elisée Maclet; Masereel's *Maisons sur la Falaise*, another oil panel, this time rich in dark greens and copper-toned roofs; and Utrillo's lovely, whitish painting of his favorite *Moulin de la Galette*. J. W. L.

THE PAINTED REPORTS BY DAHLOV IPCAR

A SOLO exhibition of her paintings at the Bignou Gallery is another milestone in the artistic career of Dahlov Ipcar who had the distinction at twenty-two last year, of a retrospective show at the Museum of Modern Art. As her father, William Zorach says, that exhibition was to her a going back into childhood, while with the current one she steps across the threshold into the competitive world of men and women. One feels, however, that competition will never be much of a factor in her development as an artist, for there is so strong a sense of security, so warm a pleasure in her life reflected in the score or so of paintings here. She is first of all an animalist, with all her feelings alive to the special movements and characteristic look of the horses, rabbits, cows and ducks which she paints.

Occasionally her color seems dry and uninspired, and too much white strikes the eye monotonously, but there is so much zest in Dahlov Ipcar's approach to painting that her color will doubtless be as rich and imaginative again as it was in the work shown before, painted when she was in her 'teens. J. L.

XIX CENTURY PRINTS; DAUMIER & AMERICANS

A FINE collection of Daumier lithographs is at the McDonald Gallery. The pervasive irony, the uncompromising challenge to social injustice is never softened. While there is tenderness or even pathos, as with Forain, there is contempt for stupidity. The bumbling people that Dickens could make you laugh at Daumier treated only with contumely, as in his two great prints here, *Le Ventre législatif* and *Vous avez perdu votre procès, c'est vrai*. More amusing but still *rébarbatif* is the series of *Croquis musicaux*, which is not often seen, but which satirizes the gestures and the ineptitudes of amateur musicians. Then there is the comment, reproduced on this page, of spectators looking at pictures by Meissonier.

More prints, this time of the American nineteenth century, are at the Bland Gallery. What a grand Currier & Ives the print of the woodcocks is, indebted to the example of Audubon! Then, besides the Currier & Ives partridge and quail shootings, you should not miss the very endearing primitive painting, dated 1860, an oil, *Pigeons*, by Winner. This gallery has also some interesting flower paintings in oil by Novelli and by Dimitri Romanovsky, the latter of whom deals in but one or two flowers, yet makes their whiteness or their yellowness positively shine on the canvas. J. W. L.

FRENCH PICTURES AT A NEW GALLERY

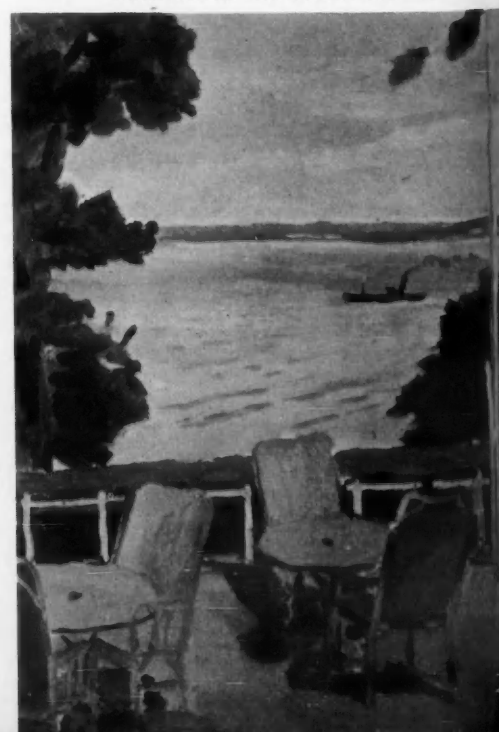
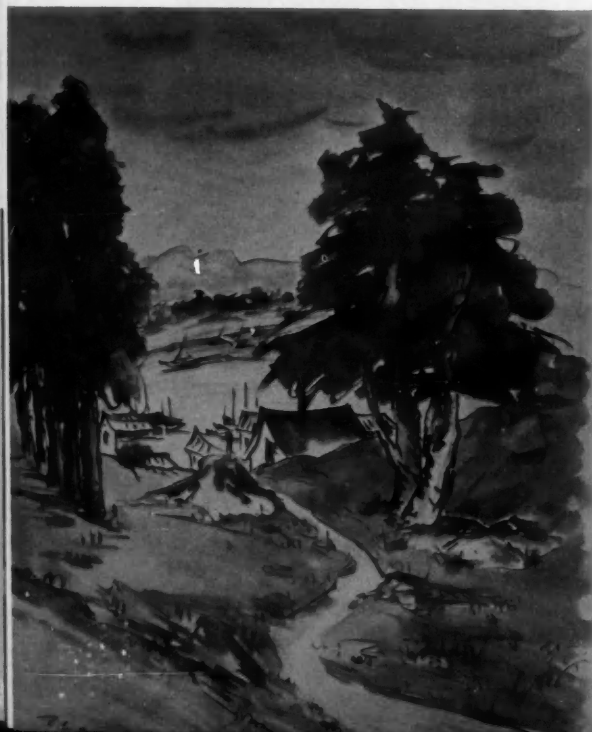
THE new gallery of Peter Carson of London contains paintings which are nearly all French, and with the exception of Utrillo, Friesz and Van Dongen, not very well known in New York. Genin, who is represented by watercolors as well as one oil, is the most interesting painter of the newcomers, and the gallery plans to give him a solo show later in the season. His work in both the media on view concentrates upon the color and pattern of Paris street scenes. One is less aware of the movement of crowds than of the manner in which they seem to decorate the background of buildings. But these paintings are not static in the sense of being set. It is as though the artist had just arrested all moveable objects in the act of describing them.

There are four canvases by Bertram, more dreamy in their feeling, softer in color and more subtly harmonized. In *Village* the plain surface of the side of a white house is dramatically integrated into the composition. Friesz' *Regatta* is painted in a rainbow of colors which jostle each other with delightful informality, though the basic structure of this painting is clearly felt. The so-called primitive painter, Jean Eve, is represented by *Country Road*. This is meticulously handled, but does not give the impression of being the work of a particularly naïve artist. Cavailles' *Seaside* is a placid scene, quietly described in soft, melting color. J. L.

T. NAGAI'S WATERCOLORS IN ORIENTAL STYLE

THOMAS NAGAI'S watercolors and gouaches at the Uptown Gallery reflect his Oriental background particularly in the works which deal with water, as it flows into the land in narrows, is decorated with bridges and dramatized by improbable mountains. These, in the manner in which he has painted before, have the charm of apparently casual studies, but, however fanciful, are nevertheless based on a firm foundation. More recently he has been working in a different way, introducing figures into his compositions and occasionally stylizing them as he has done in *Acrobatic Horses*. *House with Green Roof* has the feeling of an illustration for a fairy tale, and several of the paintings of Nagai's later work suggest the same idea. *After the Storm*, much quieter in color than the better known work such as *Road to Beach*, is emotionally more compelling than any painting which he has yet done. Without losing the slight overtones of a Japanese print of which one is reminded in much of his painting, Nagai seems here to be starting out in a new and promising direction. J. L.

NAGAI: "SHORTCUT TO VILLAGE" (LEFT); DAUMIER: "LE PUBLIC DU SALON" (CENTER); CAVAILLES: "SEASIDE" (RIGHT)
EXHIBITED AT THE UPTOWN GALLERY EXHIBITED AT THE MCDONALD GALLERY EXHIBITED AT THE CARSON GALLERY



DUERER TO DEHN: FIVE HOLIDAY SHOWINGS

EXHIBITIONS arranged for the holidays continue to blossom on every side, with some collections containing delightful paintings. At the Sterner Galleries a number of watercolors by Reginald Marsh originated at a time when he could resist the masses of people which now crowd his canvases. *Green House* is one of these, painted with as observant eye as though it were a face. *Shipping* is another which is breezy and evocative. There is a work from Pop Hart's hand, called *Bathers, West Indies*, and Carl Zerbe's *Suburbs of Paris* is an atmospheric study with its emphasis upon well-integrated color. Several flower pieces sound a familiar note in this gallery which seems to show exceptional discrimination in its paintings of flowers.

At the Schoenemann Galleries religious subjects have been chosen for the exhibition of paintings, etchings, drawings and sculpture. Etchings by Dürer and Rembrandt are among the high spots, but there is much to be enjoyed by the contrasts that are afforded in examples from Italian masters and the Flemish school. A sculpture by a Tyrolean master of about 1520, *Nativity and Adoration*, gives to the exhibition its particularly ecclesiastical feeling, which in these pagan times makes it a unique showing in New York.

Quite different in every way is the Christmas show at the Pinacotheca, where modern watercolors, celebrating more in the Pierrot-Columbine manner, give one too a sense of the holiday season. There is a small group of ceramics and jewelry which rounds out a small show, but one which is marked by good taste throughout.

Prints and small sculpture by members of An American Group are being shown at the F.A.R. Gallery, and the examples by Adolf Dehn and Joe Jones particularly remind one how important a part today in the painter's experience is his mastery of graphic art. As Kuniyoshi puts it in his foreword to the catalogue, lithographs and prints have helped to lay the groundwork for an understanding of art in general, and have even greater possibilities as an effective wedge in developing taste, widening art and creating a larger art audience. Among the small sculpture is a plaster piece in rainbow colors by the exuberant Eugenie Gershoy, and one of Minna Harkavy's serene, soberly introspective heads.

From the New Art Circle there always emanates a festive feeling at any time of year, and now with paintings by children from five to ninety-five it is particularly gay. John Kane and Ludwig Bemelmans belong to an age level somewhere in between, but they have seen the world with young eyes, and have painted in a manner which children love and understand. Charles Hutson who began to paint when he was over seventy, contributes several of the most alluring primitives, *Carnival in Grand Street* being especially memorable, and the extremely orderly Israel Livak, with his gay-colored but formally disciplined *Park, Miami, Florida* is charming. There are children's books here illustrated by Wanda Gag and Roger Duvoisin, among others, and they are shown with the paintings in so interrelated a manner that one hardly knows where art stops and literature begins.

J. L.

VITAL AND VERSATILE HENRIETTA HOOPES

HENRIETTA HOOPES, the talented young painter whose exhibition of oils and gouaches on the second floor of the Knoedler Galleries is a brilliant showing, takes with ease to subjects as testing as horse-races, bull-fights, portraits, and still-life. Into the first she pours

enormous dash and not a few spills, as the horses either hop the hedges or jockey at the post. Into the second she pours dignity, color, and majesty, as is properly seen in *Salute*. Into the third she pours magnificently luscious tactile values, as in *Mrs. Green Peyton*, while in the fourth she becomes as acceptably constructivist as, for example, Maurice Grosser. She thus has vitality, impersonality, pigmental virtuosity, and notable sense of composition. All of these qualities should carry her far, and we hope her next exhibition is as good as this one.

J. W. L.

MARIN & OTHER MARINES: THREE EXHIBITIONS

JOHN MARIN spent the autumn of 1940 (part of it) in New Hampshire. Stirred by the eternal freshness of orange-colored mountain foliage, with blue torrents pouring through deep ravines, he came back and put on canvas one of the most inspiring oils he has ever done. This, the *New Hampshire, October 1940, Number 1* is a thoroughly organized masterpiece and currently visible at An American Place. Continuing with his favorite Cape Split watercolor sequences last summer, Marin, using a very opaque pigment, gives us (in Number 4) one of his best renditions. Green, thick or thin as needed, and a small amount of red brown for the gulls' feet and as a chromatic counterfoil in the green waves, are the only colors. The gulls are compartmentalized, as of yore the Hippodrome girls were when they went into the pool, yet they, the gulls, still look natural, and a fine paper may be enjoyed by all. In the oils of Cape Split, the best is one whose light red rocks and jade-green sea have the white of the bursting wave as a buffer. In another *Cape Split* oil, Marin seems to have all the hues but he organizes them less well than he does in his mountain pictures. Nevertheless, no one surpasses this painter in turning the sea inside out and hence in suggesting its restlessness.

Gordon Grant, who likewise has salt in his blood, is more interested in the men who go down to the sea and in their ships. At the Grand Central Galleries, Vanderbilt Avenue branch, it is obvious that Grant is an extrovert about the sea, Marin being the introvert. Grant acutely seizes form and light, and his watercolors on widely porous paper, among which *Clammers*, *Salvage*, *Pigeon Cove*, *Beaching the Boat*, *The Westing Sun*, and *Wings*, are outstanding, give you a good whiff of the sea.

Nantucket is another link with the ocean. Finely executed watercolors of old Nantucket houses painted by the late Edgar W. Jenney are now being exhibited in the Assembly Room of the American Wing at the Metropolitan Museum. Edgar Jenney was born in New Bedford, studied in Boston, and lived on Nantucket, where he painted during the last years of his life after a full career as architect and designer. The rooms are charmingly rendered, as though Walter Gay had turned to colonial interiors. The William Hadwen House dining room, built in 1846, and the interior of the Captain Richard Gardner House, built about 1700, are among these accurate and attractive recapturings of the spirit of houses. Always Edgar Jenney found great winsomeness and marked pattern in the play of light over furniture, rugs, and window-plants.

J. W. L.

CULVER'S FRESH MICHIGAN WATERCOLORS

CHARLES CULVER, whose watercolors are shown at the 460 Park Avenue Gallery, handles his brush with delicacy and an individual movement. He is a Michigan painter who

(Continued on page 16)



EXHIBITED AT THE 460 PARK AVE. GALLERY
CHARLES CULVER: "GREY WINTER DAY"



EXHIBITED AT THE KNOEDLER GALLERIES
HENRIETTA HOOPES: "BY CHANCE"



EXHIBITED AT THE GRAND CENTRAL GALLERIES
GORDON GRANT: "DOCKS OF GLOUCESTER"

JOHN MARIN: "CAPE SPLIT, MAINE," 1940
EXHIBITED AT AN AMERICAN PLACE





Miniature A Interiors: 16 One Inch to

IN A series of thirty-seven miniature American interiors, currently exhibited for the first time at the Art Institute of Chicago, Mrs. James Ward Thorne has repeated the amazing performance which produced her collection of remarkable Old World rooms to a precise scale of one inch to the foot. Tracing the history of American interior architecture and decoration from about 1675 to the present, the American collection, like the older one, combines with a skillful taste for arrangement the fruit of careful research, dexterous craftsmanship and magical delicacy.

The series is a complete American Wing in itself, and it is entirely possible, despite certain limitations, that the display of miniature sets of such quality, supplemented with original objects, offers one of the best solutions to the problem of the exhibition of period rooms in museums.

Although Victorian and contemporary dwellings are represented and examples from the Middle and Far West are included, the principal interest has been in the fine product of the Colonial and early Federal periods exemplified by such ensembles as those reproduced on these pages. Many of them were furnished with English pieces or with careful copies of importations but often, despite this, a distinctly native flavor appears, and many a well-to-do Colonial was his own architect.

The PARLOR OF
WENTWORTH

ure American rs: 1675-1940, ch to the Foot

HOUSE, PORTSMOUTH, N. H. (opposite page, top) shows, in a setting of the first decade of the eighteenth century, pieces typical of the late seventeenth. The Massachusetts DINING ROOM FROM THE TURNER-INGERSOLL HOUSE, SALEM, 1720 (opposite page, second from top) shows Yankee shipshape taste. Distinguished English objects were imported for such rich rooms as the DRAWING ROOM, JEREMIAH LEE MANSION, MARBLEHEAD, MASS., 1768 (opposite page, third from top). Quite different from the life of the seafaring New Englanders was that of Southern planters, and the reconstructed DRAWING ROOM, HOUSE IN CHARLESTON, S. C., 1775-1800 (opposite page, bottom) includes Heppelwhite and Sheraton of English and American types arranged for gracious living. The Middle Atlantic states are represented by the handsome if somewhat elaborate "Philadelphia Chipendale" which furnished the DRAWING ROOM, MOUNT PLEASANT, PHILADELPHIA, 1761 (top of this page). Neo-Classicism of the Federal period in the North and the South are reflected in the DINING ROOM, OTIS HOUSE, BOSTON, 1795 (center of this page) and in the reconstructed "JEFFERSON HOUSE," VIRGINIA (bottom) which is based on Monticello, completed in 1808.



MINIATURE ROOMS REPRODUCED ON THIS AND OPPOSITE PAGE EXHIBITED AT THE ART INSTITUTE OF CHICAGO



ART THROUGHOUT AMERICA

WASHINGTON: SCULPTORS' GUILD TRAVELING SHOW

GIVING to many regions of the country the opportunity to view the work of native artists, the Sculptors' Guild's first traveling exhibition, assembled with the aid of a Carnegie grant, has been installed at the Inter-Departmental Auditorium of the Labor Building and will be shown throughout the United States during the season. Four of the exhibits are reproduced on the frontispiece of this issue.

The history of the organization is well known to readers of these pages. A society of American sculptors founded in 1937 "to unite sculptors of all progressive aesthetic tendencies into a vital organization in order to further the artistic integrity of sculpture and give it its rightful place in the cultural life of this country," it counts

given biographical data about each of the exhibitors together with reproductions of every item shown.

The vogue for animal sculpture, ever an appealing subject for expression in three dimensions, is given ample representation in clever work by Albino Cavallito, Dorothea Greenbaum, Richard Davis and Cornelia Chapin, while witty figure pieces are by Robert Cronbach, Eugenie Gershoy, Enrico Glicenstein, Chaim Gross, Louis Slobodkin, Milton Hebal and many others. Figures and groups in various woods, stones and in cast stone range in treatment from the Maillole-like curves of Vincent Glinsky to the near-abstract of Aaron J. Goodelman; in subject matter from Warren Wheelock's Cadmus-in-wood *Sailor and Girl* to Anita Weschler's *Air Raid*. Among outstanding contributions in this group is work by Franc Epping, John Hovannes, Robert Laurent and Hélène Sardeau. The por-

Outstanding are two French or Flemish early sixteenth century tapestries representing the *Triumph of Fame* and the *Triumph of Time*. This most popular fifteen and sixteenth century subject in painting and in decoration is based ultimately upon Petrarch's celebrated *Triumphs*, published late in his life, and in an article in the Museum's *Bulletin* James J. Rorimer gives credence to the theory that there must have been a great pageant, probably in mid-fifteenth century Florence, where the enacting of the six triumphs furnished prototypes for the iconographic conceptions repeated with variations by painters, carvers and artisans. These types are well illustrated in six panels by a follower of Mantegna from the Kress Collection which have been on loan in the Museum since 1930. The two Pratt weavings follow closely a complete set of six at Vienna and probably were woven at approximately the same time. In style

"THE TRIUMPH OF TIME": ONE OF TWO EARLY XVI CENTURY TAPESTRIES, TWELVE FEET WIDE, WOVEN IN NORTH FRANCE OR IN FLANDERS

LENT TO THE METROPOLITAN MUSEUM OF ART BY MRS. GEORGE D. PRATT



among its members artists whose names are familiar not only to those who have seen the Guild's own showings, but to visitors to all the major exhibits of American sculpture. High standards of quality have been observed in the Guild's spectacular and well attended Outdoor Exhibitions in New York in 1938 and 1939, its large display at the Brooklyn Museum and its showing at the 1940 World's Fair, and the society's educational program was carried out by series of lectures and demonstrations. However, since the majority of the members live or work in the environs of New York, the principal activities of the organization have to date been confined to the region. The traveling show has been assembled to extend the Guild's horizon.

In the current exhibit fifty-six works by as many artists represent varied trends. Extreme abstraction has, for the most part, been avoided as much as has the academic, though on the one hand can be found large, simplified compositions and, on the other, anatomically faithful portraits. In an informative catalogue is

traits are, of course, many, and accomplished heads are to be found in conceptions as varied as Richmond Barthé's *John Gielgud as Hamlet* and Clara Fasano's very much simplified *Heroic Head* in terrazzo. Simone Boas, José de Creeft, Lu Duble, Concetta Scaravaglione and William Zorach are among the sculptors whose work is familiar.

NEW YORK: PRATT LOANS; CHRISTMAS EXHIBITIONS

THE collections of several departments of the Metropolitan Museum of Art will be very much enriched by the loan to the Museum of many items from the distinguished and versatile Pratt Collection which are now on view. Over a long period the Museum was presented with numerous important gifts by the late George D. Pratt, and now Mrs. Pratt has made the Metropolitan the custodian of a part of the Collection.



LENT TO THE METROPOLITAN MUSEUM OF ART BY MRS. G. D. PRATT
"THE ADORATION OF THE MAGI," MANUSCRIPT ILLUMINATION, BRUGES, EARLY XVI CENTURY

both the Vienna and the Pratt tapestries are similar to the products of Northern looms, and the *Triumphs* were not an unusual subject in the region. There is, however, according to Mr. Rorimer, no basis for a specific attribution.

The Pratt Collection is also particularly notable for its Islamic drawings, and twenty-eight Persian, Turkish and Indian miniature paintings and drawings from the group are now housed at the Metropolitan. Among these is a landscape showing the fine brushwork associated with the name of Vali Jan, a sixteenth century Iranian who worked at Istanbul. Another fine drawing is attributed to the celebrated sixteenth century Persian Ustad Muhammadi, the founder of an entire school, while several others are in the style of Riza-i-Abbasi, a famous Isfahan painter of the time of the great patron, Shah Abbas (late sixteenth and early seventeenth century).

Among the paintings lent to the Museum by Mrs. Pratt are a mid-fifteenth century panel, *Christ Carrying the Cross*, based probably on a

lost Van Eyck composition; a *Virgin and Child* by a follower of Rogier van der Weyden and a *Saint Catherine* by an unknown painter close to the Master of the Saint Ursula Legend. There are also two early sixteenth century Bruges illuminations representing the *Adoration of the Magi* and *St. John the Baptist*. A *Portrait of Lady Charlotte Johnstone* by Reynolds and two crayons by Sir Thomas Lawrence are included as well as a number of English portrait drawings and watercolors.

The Egyptian collection has been supplemented by three important examples: an XVIII Dynasty statuette in black stone of the great Steward of Amun, Sen-mut; a fragment of a limestone temple relief of the late thirteenth century B.C.; a XXII Dynasty limestone offering table of a priest of the god Thot.

In addition to the objects mentioned above, Pratt loans will amplify the Print Department, the Department of Renaissance and Modern Art, the Department of Arms and Armor and the Department of Far Eastern Art.

Special exhibitions at the Main Building on Fifth Avenue and at the Cloisters celebrate the Christmas season at the Metropolitan. In the main entrance hall of the Museum proper a *Nativity* group from the workshop of Rossellino, a colorful XV century crèche, will be placed under a tall canopy, topped with a valance of gold and red velvet in the manner of the setting customary for Christmas mystery plays. At the Cloisters, paintings, sculpture and textiles appropriate to Christmas have been arranged, and a program of recorded mediaeval music is performed daily. The exhibition records various interpretations of the birth of Christ by mediaeval artists.

BOSTON: BOUCHER WEAVING

Nowhere is the charming and light hearted escapism of the Rococo better reflected than in the tapestries of the Louis XV period, and, at their best, these are from cartoons made by François Boucher for the looms at Beauvais and at the Hôtel des Gobelins. Such a weaving, over ten feet high and almost square, has recently been acquired by the Museum of Fine Arts. Of Beauvais manufacture, it is signed with Boucher's initials and the date 1756, probably the year of the design and not necessarily that of the actual weaving, for the composition was a popular one and was repeated. The



RECENTLY ACQUIRED BY THE MUSEUM OF FINE ARTS, BOSTON

"LE DEJEUNER," BEAUVAIS TAPESTRY FROM CARTOON BY F. BOUCHER, 1756

enchanted pastoral world to which its delicate colors and luminous effects introduce the spectator foreshadow the romantic antics of Marie Antoinette at the Petit Trianon.

From 1736 to 1755 Boucher contributed his designs of graceful shepherds and shepherdesses to the *Manufacture de Beauvais*, and his cartoons supported their prosperous looms. By the mid-fifties, however, the entrepreneurs of the Gobelins, in financial straits despite the fine craftsmanship of their product, and in need of private as well as of royal patronage, sought to promote their tapestries by securing the exclusive services of Boucher as a cartoonist. They were granted it, but not before the popular artist

of the *Old Master*, have been acquired for the permanent collection of the Carnegie Institute from the Survey of American Paintings. This is in accordance with an announcement made at the opening of the Survey at which time it was stated that in place of the usual prizes awarded at the annual International Exhibition—this year replaced by the American exhibition—a purchase fund of \$5,000 had been established for the acquisition of work by living artists.

Flannery is most familiar as a painter of horses and racing, and his *Studio of the Old Master* is not divorced from this theme. It shows the interior of a small cottage situated on the back stretch of the track at Aqueduct, and in

the midst of prints and photographs of celebrated horses is seated its owner, the trainer James E. Fitzsimmons whose nickname "the Old Master" is a familiar one to enthusiasts of the turf. The McFee still-life, an arrangement in subtle colors, is an admirably representative example of the work of this artist who has in previous years been the winner of awards at the Carnegie International. The Lucioni landscape brings to Pittsburgh a sample of the painstakingly detailed recording of the Italo-American artist, while the Mattson seascape calls to mind the paintings by Frederick Waugh which were for so many years accorded the popular vote at the Carnegie. None of these artists has before been represented in the collection.



RECENTLY ACQUIRED BY THE CARNEGIE INSTITUTE, PITTSBURGH

ONE OF FOUR CONTEMPORARY PICTURES PURCHASED FROM THE SURVEY OF AMERICAN PAINTING: V. FLANNERY'S "STUDIO OF THE OLD MASTER"

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DETROIT: JOHN S. NEWBERRY APPOINTED TO DIRECTORSHIP OF ALGER HOUSE

JOHN S. NEWBERRY has been appointed to the directorship of Alger House to succeed Perry Rathbone, now Director of the City Art Museum, St. Louis. Connected with the Detroit Institute of Arts since 1935, Mr. Newberry received his undergraduate and graduate training at Harvard University and studied also at the Courtauld Institute of Art, London. Alger House, in Grosse Pointe Farms, Michigan, is connected with the Detroit Institute and houses a permanent collection, chiefly of Italian Renaissance decorative arts, as well as temporary exhibitions.

Luini Frescoes

(Continued from page 8)

buildings, to umber-violet, with which he clothes his figures and foils them against the delicate blue-green of the landscape background, in an atmosphere of the characteristic sub-Alpine bluish haze which is not to be forgotten if one has observed it coming down to the plain of Lombardy from Como. And some of the charm comes from an astonishingly direct brushwork, particularly noticeable in the foreground of *Cephalus and Pan at the Temple*, where the rocks and reeds look like a Derain.

But the chief determinant of the appeal here is the endearing compositional ordering of nature and man, each to a delicately adjusted and proper place. It comes from an otherwise not so strongly manifested influence in Luini, that of Giorgione who originated this way of painting. The idyllic and yet always active nature of the great Venetian is ever present—in fact, the fresco of the *Illusion of Cephalus* in which the unhappy prince finally sees himself and his love, as in a dream, peacefully asleep in a pastoral setting, is directly related in composition to one lovely little panel of the four attributed to Giorgione which the National Gallery in London acquired a few years ago. If the latter is not by Giorgione himself, it nevertheless proves that it and Luini had a common Giorgionesque source. That, together with the marvelous observation of plants and flowers Luini shows here—an interest he borrowed from Leonardo—make this group a vast poem to nature to which the mythological subject matter is merely corollary. Its rhythms ring like a bell in a day when the Brera and the road from Milan to Monza and on to Como and Lugano seem like a million miles away.

New Exhibitions of the Week

(Continued from page 11)

is making his first appearance in a New York solo exhibition, and he uses the landscape of his own country and that of Mexico in his fresh, crisply painted papers. An ingratiating quality which one senses immediately is that neither scene is more or less romantic or idealized for him than the other. He does not rhapsodize over the picturesque hill towns south of the border, nor does he strike attitudes as a regional painter when he paints the wooden boards of a farm house. His eye catches the pattern of an iron grille, or the delicacy of a picket fence with equal emphasis, and his adroit brush suggests this sort of pattern deftly. Foliage, especially the spare leaves of autumn, is also well handled. He has learned much from the Japanese print, but has assimilated its technique so that his own style is individual and eloquent of his love of landscape.

J. L.

THE CURRENT VOGUE FOR THE PRIMITIVE IN TWO DISPLAYS

THE vogue for things having the touch of primitivism is still deservedly strong. Two exhibitions cater to this taste, one that of gouaches by Raissa Robbins at the Valentine Gallery, the other that of American folk art in the gallery of like name lodged within the Downtown Gallery.

Raissa Robbins was born in Russia and was there until 1922. Out of memories come her gay little pictures, often nothing more than a basket of flowers or two men at dinner, drinking tea and surrounded by a brightly colored runner and small patterned rugs. Van Gogh, Redon, and Rousseau may all be seen as flower-piece influences, but her sense of color, which is extremely taking, is her very own.

Of the manifold folk art at the Downtown Gallery we found the shelldrake decoy hailing from New Jersey excellent both as art and as decoy. This is a true antique now, for shelldrake, no longer being thought edible (at least by gourmets), are not shot by hunters and, tame as sparrows, have been known to settle—much to the modern gunner's discomfiture—between him and his decoys of more edible ducks. A watercolor appliqué of *Autumn Leaves*, likewise from Jersey, is remarkable, as are some oils on academy board limning various members of a Springfield family.

In the Downtown Gallery's current Christmas exhibition of modern painting and sculpture, the stand-outs are Carl Walters' terracotta *Duck*;

Raymond Breinin's gouache, *Ghost Town*; two mosaic-colored aquarelles by Rainey Bennett; Sheeler's luministic Conté crayon of *Rocks*; Lewandowski's *Gillrock Fleet*, and an oil, *Sustenance*, by William Harnett, which, with its two leatherbound volumes, calabash pipe, two spent matches, a piece of foolscap, and a stein, meticulously painted, is like an early Chardin or an early Matisse.

J. W. L.

THE DEFINITE AND INDEFINITE: PAINTINGS BY SANTO AND RENNE

IF THE Harriman Galleries had wished to have a title for their present exhibit—but silence is golden—it should have been Definition and Lack of Definition. Patsy Santo is Definition and O. A. Renne is the lack of it. The result of their conjuncture is one of the season's most interesting exhibitions. You can make up your mind in which camp you belong or whether it is more catholic to belong to neither—to primitive slickness and order, the tranquillity of order (which is a euphemism for peace), or to primitive romantic chaos, restlessness, and sweep. For Renne, for whom the watercolor in which he exposes is well adapted to his vision, sees things in the large. His landscapes, like those he showed here last season, are of the Palisades. Though his art will never pass through the eye of a needle, as Santo's could, nevertheless he is conscientious about showing what a form—tree, earth, leaves—is made of. He takes a sort of ex-ray of it and shows you endless reticulations eeling out in many directions, some subterranean. His broad romantic sweep seems both wise and childlike.

Santo, the king of definition, is childlike, too, being a genuine primitive. He is utterly untrained yet you would never know it. He borders almost as close upon the photographic as Sheeler, but escapes by his charm. Of that Patsy has considerable—witness his oils, *Down to the Valley*, *The Horse Doctor*, and *Hospital Hill*. His paintings could not be elsewhere but of New England. They are shrewd in tone and drawing, shot with a hard illumination, yet, even at their most wintry, in *Fox Hunter*, there is a sense of gayety and of spring in them.

J. W. L.

MEXICO AND EUROPE IN WATERCOLOR: MARGULIES, GRITCHENKO, DE BOTTON

THE little-known inhabitants of the Mexican island of Hanitzia—the Tarascan Indians, and scenes from Spain, Portugal, and London figure in interesting watercolors this week. Joseph Margulies, equally well-known as etcher, has been to the first locality. His portraits of these Mexican types, shown at the Associated American Artists, are virile. Included among them are some admirable landscapes, which, with the exception of *Smiling Roberto* and *Tarascan Indian With Sarape*, are more to this observer's taste than the portraits. Thus, *Winding Hilly Taxco* is altogether delightful with its asymmetrical balances and internal rhythms and glorious clusters of color. There are five oils, of which the portrait, *Forever On the Go*, engaged us the most.

The scenes of Spain and Portugal are the work of Alexis Gritchenko and at the Studio Guild Galleries. Gritchenko is a much traveled Russian, who paints the architecture of old Spain—particularly at Salamanca, Sigüenza, and Toledo—with an attenuated draftsmanship that just falls short of distortion. This is completely charming when here wedded not only to atmospheric light, as it usually is, but also to some original and pleasingly repetitive cloud forms.

At the same galleries are about a dozen of Jean de Botton's paintings, whose general style and forms are characterized by the separatism and discreteness marking those of Jean Hugo. De Botton paints the Guardsmen of London, and there is one painting left from his well-liked Coronation series of several years ago.

J. W. L.

ROUNDOABOUT THE GALLERIES: TEN NEW EXHIBITIONS

SMALL sculptures in wood predominate in the Robinson Galleries' Christmas show, the intention being to show pieces which are suitable as gifts. The group of terracottas by Alonzo Hauser satirizes various aspects of *Weltschmerz* in tiny figures called *Universal Contemplation*, *Despair* and *Aesthete*. Simplified forms which are considerably distorted manage to evoke a smile because of their own amusing grasp of certain home truths, and they are separated by leagues from the type of humorous figures which find their way via the department stores into dens and the top of desks. Teakwood, mahogany and ebony are used by Alice Decker, Hovannes and Blasingame, and seem to be of so informal a character that they should fit well into a domestic interior. And there are always the galleries' limited editions of sculpture in various materials also in a limited price range which is designed to make them possible possessions for the person who conceives of sculpture as something with which to live, and not only to be viewed with awe at a distance in a museum or a gallery.

HOLLAND HOUSE, which has already contributed to our awareness of the modern art of the Netherlands at a time when its light is sadly dimmed, has installed an exhibition of Dutch antiques relating to the maritime history of the country. The original ship models, from fish-



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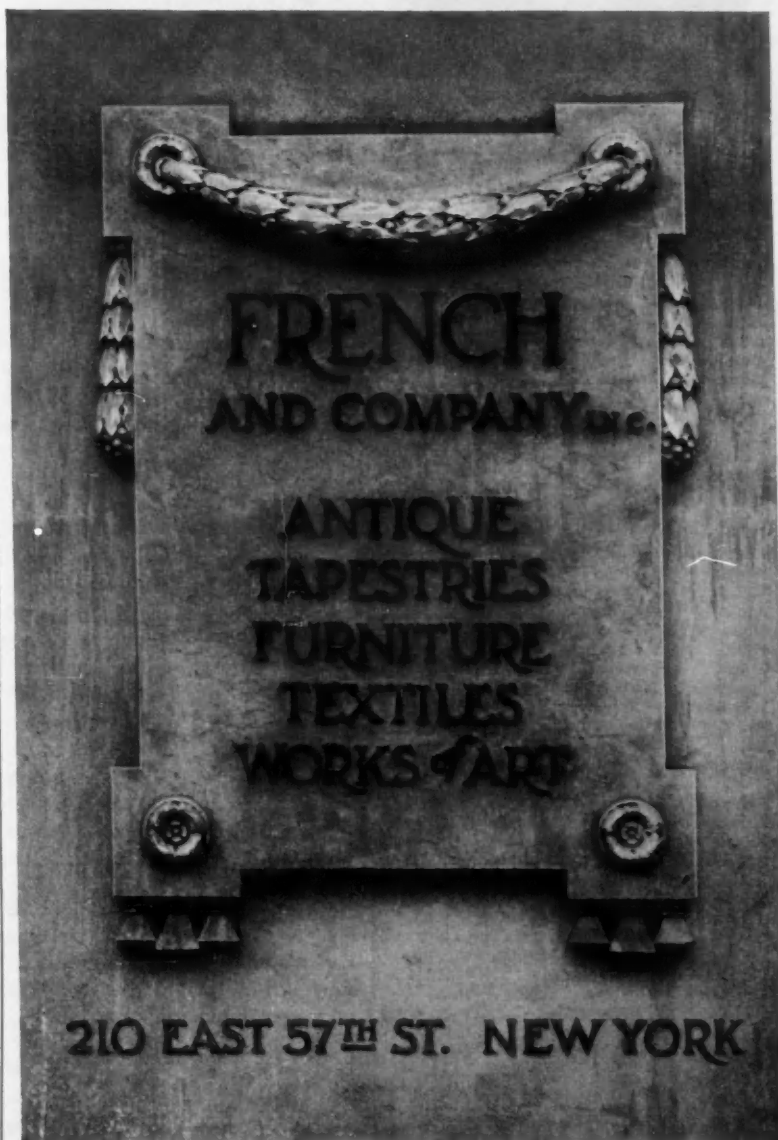
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Cezanne	House of Lacroix	9 1/4 x 11 1/4
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Crivelli	Virgin and Child	8 1/4 x 13
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Durer	Young Woman	8 1/4 x 12 3/4
Eakins	Will Shuster	9 1/2 x 7
Gauguin	Reverie	8 x 11 1/4
Gauguin	Tahitian Scene	12 1/2 x 10
Ghirlandajo	Father and Son	9 x 13
Goya	Don Manuel Osorio	10 x 13
Hals	Claes Van Voorhout	10 x 12 1/2
Hogarth	Graham Children	8 3/4 x 7 3/4
Holbein	Edward VI	7 3/4 Circle
Kuhn	Clown	6 1/4 x 14 1/4
Lippi	Annunciation	12 x 7
Metsys	Flight to Egypt	7 x 7 1/4
Picasso	Mother and Child	8 1/4 x 10
Rembrandt	Self-Portrait	8 1/2 x 11
Renoir	By the Seashore	8 x 10 1/4
Renoir	Cup of Chocolate	10 x 12 1/2
Renoir	Grand Boulevards	9 3/4 x 8
Renoir	Therese Berard	7 1/4 x 9
Renoir	Self-Portrait, 1872	8 1/2 x 11
Renoir	Self-Portrait, 1897	6 1/2 x 8
Rubens	Virgin and Child	8 1/4 x 11 1/4
Sassetta	Journey of the Magi	9 x 6 1/2
Seurat	La Parade	9 3/4 x 6 1/2
Sheeler	American Scene	9 1/4 x 7 1/4
Titian	Cardinal Granvella	8 x 10 1/4
Van der Goes	The Holy Family	8 3/4 x 7 1/2
Van Eyck	St. Francis	5 3/4 x 5
Van Gogh	The High House	10 x 12
Van Gogh	Night Cafe	9 1/2 x 7 1/2
Veneto	Portrait of a Man	8 x 10 3/4
Vermeer	The Milkmaid	7 3/4 x 8 3/4

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ing boats to a full-rigged man o' war date from the sixteenth to the eighteenth century and are vivid reminders of the past. More than a thousand Dutch tiles depicting ships and views of Holland contain a number of series. In one of these a group of seventy-two tiles forms a picture of the whaling fleets in the Arctic during the eighteenth century. Holland's world trade relations are reflected in many examples such as the model of the Dutch East India vessel *De Dageraad*. But among the most eloquent of the exhibits are the drinking glasses made in China to be used in Holland to toast on special occasions the crops, the home or some other object of human endeavor. One need not speculate as to what the Dutch are drinking today, and probably among these examples there is a special goblet embossed and engraved to celebrate the departure of foreign invaders.

AT THE Harlow, Keppel Galleries Dwight Shepler is showing a series of watercolors of skiing. They are atmospheric, and longshots. Some of the whizzing movement of the sport is thus thereby missed when you see figures half a mile or much more distant, and one might therefore say that in these studies, the mountains and the terrain were the thing rather than the exercise.

BORIS MARGO'S gouaches and wash drawings at the New School have the fascination of partly suggested forms, so rhythmically described that one has a feeling either of experiencing a dream or at least of a little quiet somnambulism. This is at first. Looking more closely one is frightened by the desolation of the world he suggests, by its terrifying phantoms and somber mood. His Surrealism has none of the clarity of the common or garden variety, but arouses forebodings as one is swept, protesting into the artist's stream of consciousness.

A series of photographs by Alexander Alland hangs in another gallery, and reveals magnificent Negro types in the rituals and life of an amazing sect in New York which is Ethiopian-Semitic.

A CHRISTMAS show at the Artists' Gallery has been selected with an eye to pecuniary as well as aesthetic values. Among the paintings there are works by Louis Donato, who arranges his canvas to emphasize his basic design, a landscape by Victor Laredo, who depends more upon brilliant shifting color and Earl Loran, who also presents a landscape in which the freedom of his brush stroke makes it effective. Laura Steig's *Martinique Woman* reveals her flair for caricature, and a crayon drawing by Akiba is exceptionally strong in its color harmony. A group of wood sculptures and ceramics contains several attractive pieces, and a collection of tiny paintings by Boris Margo, set in frames, makes an unusual kind of jewelry. Margo's meticulous style occasionally verges on Surrealism, so that a pendant or brooch, which looks at first like a conventional mosaic, is more startling in its implications when closely inspected.

THE Findlay and the Schneider-Gabriel Galleries, which are adjacent, are showing eighteenth century British oils. At the Findlay Galleries the landscapes are better than the portraits, e. g. J. Barker's *Landscape* and the one representing John Linnell. At the Schneider-Gabriel the reverse obtains, and the portraits, especially those by Raeburn and Romney, are considerably better than the landscapes.

A DOZEN sculptors have contributed to the current show at the Clay Club in which all the works are of stone. The simple yet massive forms which are the natural outcome of direct carving predominate, and one is struck by the fact that the forms of animals work out to be particularly congruent with the inherent properties of stone. Albino Cavallito's three pieces, all of animals, are delightfully expressive, so also is John Flanagan's *Bear*. Cleo Hartwig's *Frog*, with its structure angular and severely stylized still manages to give the essential spring of the animal. Two figures by Nathaniel Kaz have real sculptural quality, George Cerny's *Study in Curves* solves its problems with ingenuity, and all of the three examples from De Creeft's hand bear witness to his fluent ease in bringing out the color and textural possibilities of his material in terms of emotional power.

THE fashion trade should find the current show at the Museum of Costume Art a happy hunting ground for ideas, and the ordinary person will enjoy the panorama of styles which follows the vagaries of Parisian fancy from 1932 to this very year. The garments on the mannequins are all original models from Lanvin, Worth, Chanel and such, and they are accompanied by sketches which were made at the various openings by fashion reporters, so that the title of the exhibition "Paris Openings" is made concrete in more than one way. It is interesting to see how the Museum, which is only three years old, is performing a public service which has ramifications into industry as well as art.

AT THE Pen and Brush Club small paintings are only a part of the Christmas exhibition. Members have contributed ceramics and there are several rugs and batik scarves which belong in the category of decorative rather than fine arts. Photographs by Sipprell and Jessie Tarbox Beals make an interesting group of New York scenes. Charlotte Lermont, K. Van Allen and Jane Peterson are represented by characteristic works in oil.

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A.C.A., 52 W. 8.	Milton Hebal: Sculpture, to Dec. 28	
American Place, 509 Madison	John Marin: Paintings, to Jan. 21	
Arden, 460 Park	John Pratt: Paintings, to Jan. 3	
Argent, 42 W. 57	Small Paintings & Sculpture, to Jan. 4	
Arnot-Lion, 743 Fifth	Small Paintings, to Dec. 31	
Artists, 113 W. 13	Christmas Show, to Dec. 26	
Associated American, 711 Fifth	J. Margulies: Paintings, to Dec. 25	
Babcock, 38 E. 57	Douglas Gorsline: Paintings, to Dec. 28	
Barbizon-Plaza, 101 W. 58	American Veterans: Paintings, to Dec. 28	
Bignou, 32 E. 57	Dablov Ipcar: Paintings, to Jan. 4	
Bittner, 67 W. 55	Master Drawings, to Dec. 31	
Bland, 45 E. 57	Early American Prints, Paintings, to Jan. 1	
Bonestell, 106 E. 57	Jean Charlot: Paintings, to Jan. 4	
Buchholz, 32 E. 57	German & French Prints, to Dec. 28	
Carson, 38 E. 57	Modern French Paintings, to Dec. 31	
Carstairs, 11 E. 57	Disney: Fantasia Drawings, to Dec. 28	
Clay Club, 4 W. 8	Stone Sculpture, to Dec. 30	
Columbia, 1145 Amsterdam	Japanese Prints, to Feb. 1	
Contemporary Arts, 38 W. 57	Budget Paintings, to Dec. 27	
Cooper Union, Cooper Sq.	Shells in Decoration, to Jan. 1	
Downtown, 43 E. 51	Group Show: Paintings; Sculpture, to Dec. 31	
Durand-Ruel, 12 E. 57	Maxime Maufra: Paintings, to Dec. 31	
Eggleston, 161 W. 57	G. Wiegand: Paintings, to Dec. 31	
F.A.R., 19 E. 61	An American Group: Prints, to Dec. 31	
Ferargil, 63 E. 57	Victor Higgins: Paintings, to Dec. 30	
Fifteen, 37 W. 57	Annual Watercolor Print Show, to Dec. 28	
Findlay, 69 E. 57	English Portraits & Landscapes, to Dec. 31	
400 Park	Charles Culver: Paintings, to Jan. 2	
French Art, 51 E. 57	Modern French Paintings, to Dec. 31	
Gans, 30 E. 95	Antique Jewelry, to Dec. 31	
Grand Central, 15 Vanderbilt	C. Buck; G. Grant: Paintings, to Dec. 28	
Harlow, Keppel, 670 Fifth	Shepler; Disney: Paintings, to Dec. 31	
Harriman, 61 E. 57	P. Santo; O. A. Renne: Paintings, to Jan. 4	
Holland House, 10 Rockefeller Plaza	Dutch Antiques, to Dec. 25	
Kleemann, 32 E. 57	John Kelley: Prints, to Dec. 28	
	Channing Hare: Paintings, to Dec. 28	
Knoedler, 14 E. 57	Henrietta Hoopes: Paintings, to Dec. 31	
Koetser, 71 E. 57	XVII Century Flower Paintings, to Dec. 25	
Kraushaar, 730 Fifth	American Paintings, Dec. 23-Jan. 8	
Julien Levy, 15 E. 57	Benelmans: Paintings; Caniff: Drawings, to Dec. 26	
Macbeth, 11 E. 57	Jay Connaway: Paintings, to Dec. 30	
Matisse, 41 E. 57	Modern French Paintings, to Dec. 28	
Mayer, 41 E. 57	Stanley Toogood: Photographs, to Dec. 28	
McDonald, 665 Fifth	Daumier: Lithographs, to Dec. 31	
Metropolitan Museum	Art of the Jeweler, to Jan. 1	
	Edgar Jenney: Paintings, to Jan. 1	
Midtown, 605 Madison	Simkhovitch: Paintings, to Dec. 31	
Milch, 108 W. 57	Maurice Sterne: Paintings, to Dec. 31	
Montross, 785 Fifth	Virginia Parker: Paintings, to Jan. 4	
Morgan Library, 29 E. 36	"The Animal Kingdom": Manuscripts, to Feb. 28	
Morton, 130 W. 57	Silk Screen Prints, to Jan. 10	
Museum of Costume Art, 630 Fifth	"Paris Openings," to Jan. 11	
Museum of Modern Art	Therese Bonney: Photographs of War, to Jan. 5	
	Frank Lloyd Wright; D. W. Griffith, to Jan. 5	
Museum of N. Y. C.	"A Loyalist Family in New York," to Feb. 1	
National Arts, 15 Gramercy	American Etchers Annual, to Dec. 28	
Neumann, 543 Madison	Children's Paintings, to Dec. 31	
Newhouse, 15 E. 57	Angna Enters: Paintings, to Dec. 23	
New School, 66 W. 12	Margo: Drawings; Alland: Photographs, to Dec. 21	
N. Y. Public Library, Fifth at 42	Group Show: Prints, to Apr. 30	
Nierendorf, 18 E. 57	"Color in Modern Art," to Jan. 1	
Non-Objective Paintings, 24 E. 54	American Paintings, to Dec. 31	
No. 10, 19 E. 56	Group Show: Paintings, to Dec. 28	
O'Toole, 24 E. 64	S. G. Charles: Paintings, to Dec. 31	
Partridge, 6 W. 56	Old English Furniture, to Dec. 31	
Passedoit, 121 E. 57	Cballis Walker: Sculpture, to Jan. 3	
Pen & Brush, 16 E. 10	Christmas Show: Paintings; Crafts, to Dec. 31	
Perls, 32 E. 58	Holiday Show: Paintings, to Dec. 31	
Pinacotheca, 777 Lexington	Group Show: Paintings; Ceramics, to Dec. 31	
Primitive Arts, 54 Greenwich	M. Rachotes: Paintings, to Dec. 23	
Rehn, 683 Fifth	Group Show: Paintings, to Dec. 28	
Riverside, 310 Riverside	French Paintings from World's Fair, to Jan. 12	
Robinson, 126 E. 57	Christmas Show: Sculpture, to Dec. 31	
Robert-Lee, 69 E. 57	Hasui: Prints, to Jan. 1	
Schneider-Gabriel, 71 E. 57	English XVIII Century Paintings, to Dec. 31	
Schoenemann, 605 Madison	"Christmas in Art," to Dec. 31	
Seligmann, 5 E. 57	French XX Century Paintings, to Dec. 14	
Stern, 9 E. 57	American Paintings, to Jan. 1	
Studio Guild, 730 Fifth	Gritchenko; de Botton: Paintings, to Dec. 30	
Uptown, 249 West End	Thomas Nagai: Paintings, to Jan. 9	
Valentine, 16 E. 57	M. Andreu; Raisa Robbins: Paintings, to Dec. 28	
Vendome, 9 W. 56	Anniversary Show: Paintings, to Jan. 4	
Wakefield, 64 E. 55	Group Show: Paintings, to Dec. 31	
Walker, 108 E. 57	John S. Curry; Richard Taylor: Drawings, to Dec. 31	
Wells, 65 E. 57	Chinese Ceramics; Sung Dynasty, to Jan. 15	
Whitney Museum, 10 W. 8	Annual Show: Paintings, to Jan. 8	
Wildenstein, 19 E. 64	School of Fontainebleau: Paintings, to Dec. 31	
Willard, 32 E. 57	A. Calder: Jewelry, to Dec. 25	

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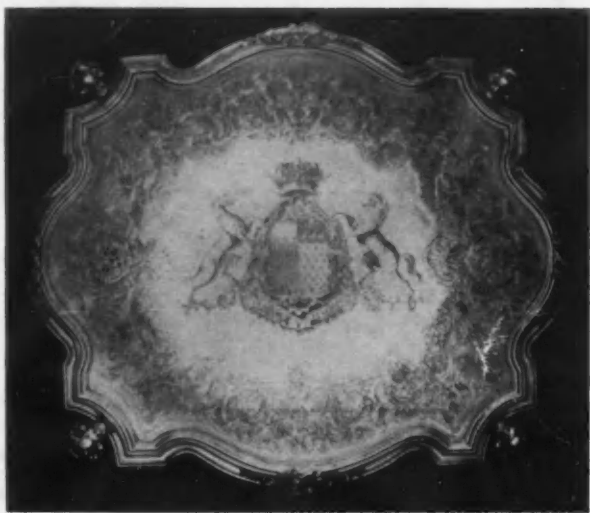
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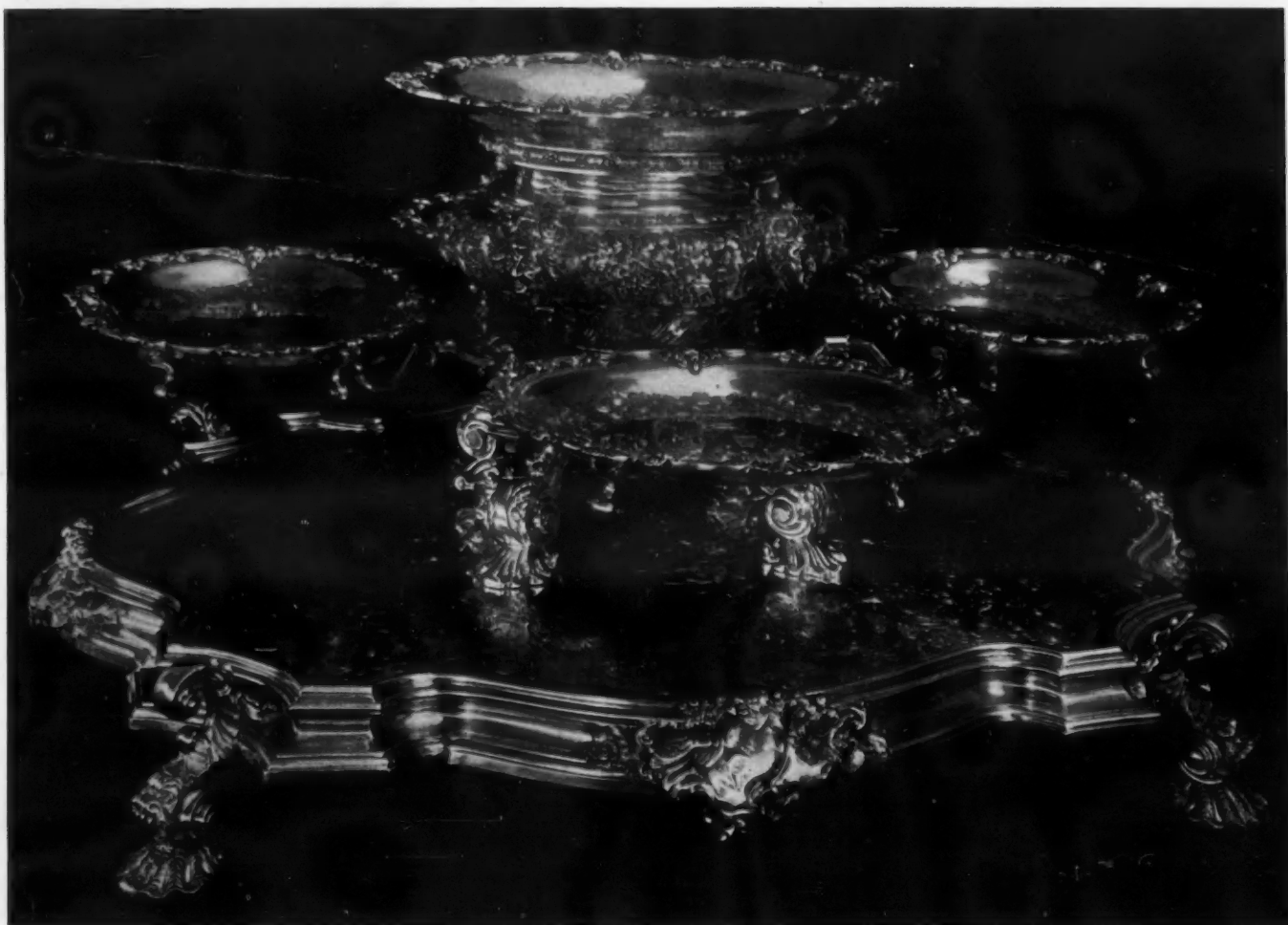
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